

LONDON NECROPOLIS AND NATIONAL MAUSOLEUM.

On the 14th inst. the directors of this company gave us the opportunity of viewing the site of the proposed cemetery at Woking, in company with about 300 visitors, representing various metropolitan parishes. The land is situated on the South-Western Railway, about twenty-five miles from Waterloo station, and borders the line to the extent of three miles. The portion that they intend first to lay out is on the south side of the line, and includes 1,000 acres. It is well placed, elevated to some extent above the line, and commands beautiful views on all sides, though it is itself wholly destitute of trees or other natural beauties. The station is fixed to be at the commencement of the land nearest London: if it were placed centrally the distance for the carriage of bodies in the ground would be materially lessened. According to drawings submitted on the spot by the company's architect, Mr. H. R. Abraham, the church (of large dimensions), chapel, &c., are to be Gothic in style.

The establishment of this company does not promise to effect these important advantages which might be made consequent on a wise and complete scheme, such as a great community should demand for the burial of their dead. If, however, we are not to have that, we ought, perhaps, to view as advantageous any arrangement which may be made to lead parishes to go some distance from London, instead of setting up a belt of cemeteries, as they seem inclined to do, all round the metropolis, with a never failing supply of miasma and poison,—sickness, death, and destitution. If St. Clement's Danes, when they have closed their pest-place, are to buy a piece of land in Kensington, and open a fever-manufactory there, the Kensington people in their turn to shut up and go merely to Hammer-smith, and so on all through the metropolis and the suburbs, the deadly evil is only being shifted, not prevented. Then, of course, comes the question, where are they to go? The introduction of extra-mural burial places of necessity involves increased cost of conveyance, and it becomes of the utmost consequence that this should not be made to swell the already oppressive and extortionate charges for burials, and so act against the abandonment of the present abominable system. One site might be very much cheaper to the public than another, even though the former cost originally twice as much as the latter. It has been clearly pointed out, that such a change in the system might be made as would save the metropolis many thousands of pounds annually, and there is no valid reason why we should not have it. This is a matter of considerable importance, often and long ago treated of in our pages, and we shall seek an early opportunity to enter into it more fully. Of the London Necropolis Company we will simply say, at present, that they have a fine tract of land, and that the directors, ably represented by Mr. Vaules on the occasion to which we have alluded, seem anxious to meet the requirements of the day so far as they are able.

LEAD PIPE MACHINERY.—Mr. B. Tatham, C.E. of New York, has patented an "improvement on the method of making pipes from set or solid lead, described in the specification of a patent granted to Thomas Burr, of Shrewsbury, in Shropshire, England, dated 11th April, 1870." Mr. Tatham says,—"What I do claim as my invention is, connecting the core with the ram, by means of a universal joint, or its equivalent, substantially as specified, so that the core shall be retracted with the ram, in combination with the cylinder and die of a machine for making pipe by pressure, from lead or other soft metal, run into the cylinder and on to the said core in the molten state, substantially as specified, whereby the core is retracted with the ram, and held in position while the charge is poured in, and during the operation of forming the pipe, the vibrations of the ram do not practically affect the central position of the core in the die, as herein specified."



LETTERS TO A LADY,

ENVELOPING

A Popular Sketch of the History of Architecture,

AND THE CHARACTERISTICS OF

THE VARIOUS STYLES WHICH HAVE PREVAILED.

My Dear Scyllah:

This end is beginning. We have arrived at that time in our history when Gothic art had died out, and a desire to revive the ancient knowledge, and to fall back upon the ways of Greece and Rome, led to a style of building which has been called that of the Renaissance. I alluded to this in my last, and promised to revert to it. In Italy, pointed architecture never took such hold of the sympathies of the people as it did on this side of the Alps, and it was naturally, therefore, sooner given up in that country. The first who sought to return to the antique models, or rather pretended to do so, was Brunelleschi, who added the dome to the cathedral of his native city, Florence, in the beginning of the fifteenth century, a wonderful work. Bramante, Alberti, Peruzzi, Palladio, Vignola, and others followed, forming the school of the cinque-cento, literally five hundred, as you know, but representing one thousand five hundred (the century of the "Revival"), mille being understood.

After the notion of being the restorer of architecture had entered Brunelleschi's head, he knew no repose, says Quatremere de Quincy; he forgot the necessities of life, the hours of repast and of sleep. He had no other desire than to lay down the plans, and measure the buildings of antiquity, to search out the true character of the three "Orders," to recover that system of reason, intelligence, and harmony, which should re-establish and perpetuate the authority of the ancient principles. He did not exactly do this; but Brunelleschi was nevertheless a great genius,—"a man, as Cosmo de' Medici wrote of him, 'capable de retourner le globe,'—and it would be pleasant to tell you something more about him, but it would lead us too far astray. After building, besides various churches, the Riccardi and Strozzi palaces at Florence, and commencing the Pitti palace, he died in 1444, and Strozzi wrote for his tomb,—

"Tal sopra sasso, sasso

Di giro io giro et riacquante io Strozzi,

Che così passo passo

Alto grande al ciel mi ricondussi."

Bramante (you remember his palace *De la Chancellerie*, in Rome) designed and commenced St. Peter's (he died 1546). Michelangelo, painter, sculptor, and architect, built the wonderful cupola, and worked seventeen years in the completion of the cathedral without any emolument. This remarkable man died in 1564, when he was sixty years old, with no wife but his art, no children but his works, and dictated his will to his nephew in these few words,—"I

leave my soul to God, my body to the earth, my estate to my kinsfolks." He strove for Fame, and gained it. The aspiration is general: how few can hope to attain it. As Sir John Brown says,—"The greatest part must be contented to be as though they had not been; to be found in the register of God, not in the records of man."

Of Palladio's works, saying nothing of those intermediate, you will remember many,—the Basilica at Vicenza, for example. He built churches, palaces, theatres, in all quarters; had a world-wide reputation; and gave his name to the style of architecture which he used. He was unquestionably a great master,—the chief of the modern school,—but introduced much that is bad. He and those who preceded him, appear to have overlooked the truth, simplicity, and real beauties of the purer antique works remaining for their study, and indulged in littleness, vagaries, and deceit. Mr. Hope, Mr. Hosking, and other modern writers have forcibly pointed out the weaknesses and errors of the style of architecture which this period produced. Mr. Ruskin, more recently, has poured out the vials of his wrath upon it, and calls it the "pestilent art of the Renaissance." Modern architects will have to travel in the same road nevertheless, but should do it with the aid of the new lights they have. If they would look back to the finest works of antiquity, master the immutable principles which they illustrate, and bring to bear, in the application of these, the same amount of skill and genius as was possessed by some of the cinquecentists, they might produce the style of architecture best adapted to supply the wants and answer the purposes of the day.

The province of the true architect, as of the true poet, is to uphold "the glorious priesthood of the Honest and the Beautiful."

A real style must grow gradually out of the country and the purposes for which its structures are required. An architect's province is to make the useful beautiful by fitting decoration—not to disguise it or to substitute for it something less useful and proper because an ornament without trouble.

The excitement that prevailed at the time of which we are speaking in favour of the works and writings of antiquity, is strikingly illustrated in the account which has come down to us of the finding in Rome of the well-known group, the "Laocoon." Crowds flocked to the garden of Titus to identify it by a description which Pliny had given in bells rung; poets rhymed, and a fête was ordered for the following day, when the statue was carried in triumph to the capital, the people filling the streets, and songs of joy rending the air. The finder was made "notary apostolic," and endowed with part of the revenue arising from the tax on